

Katharine Rogers  
Wheaton College.

EDWARD M. READ

ORIGINAL COMPOSITIONS  
FOR THE  
ORGAN

- |                            |     |
|----------------------------|-----|
| 1. OFFERTOIRE in A $\flat$ | .75 |
| 2. BERCEUSE                | .50 |
| 3. PRELUDE and MELODY in F | .60 |
| 4. OFFERTOIRE in B $\flat$ | .60 |
| 5. LARGHETTO in F          | .50 |
| 6. FESTIVAL MARCH          | .60 |
| 7. MEDITATION              | .50 |
| 8. PRAYER                  | .30 |

WHITE-SMITH MUSIC PUB. CO.,  
BOSTON NEW YORK CHICAGO.



To Dr. J. LEWIS BROWNE, of Atlanta, Ga.

## FESTIVAL MARCH.

SW. Full.  
 GT. Full coup. to Sw.  
 CH. 8' and 4'.  
 PED 16' and 8'. coup. to Sw.

EDWARD M. READ.

*Allegro moderato. M. M. ♩ = 112*

MANUAL.

Sw. (closed.) *cres - - - cen - - - do.*

PEDAL.

*f*

Gt.

coup. Ped. to Gt.

*cresc.*

The musical score is written for three parts: Manual, Pedal, and Gt. (Great). The Manual part is in 4/4 time and features a melody with a triplet of eighth notes in the first measure, followed by a crescendo leading to a triplet of eighth notes in the fourth measure. The Pedal part provides a harmonic accompaniment with a steady eighth-note pattern. The Gt. part enters in the third measure with a forte dynamic and a triplet of eighth notes, followed by a crescendo and a final triplet in the fifth measure. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (f, cresc.), and performance instructions (Sw. (closed.), coup. Ped. to Gt.).



First system of musical notation, measures 1-5. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) begins with a fortissimo (*ff*) dynamic and features a series of chords and moving lines. The lower staff (bass clef) provides a harmonic foundation with sustained notes and rhythmic patterns.

Second system of musical notation, measures 6-10. The musical texture continues with complex chordal structures in the upper staff and a more active bass line. The dynamics remain consistent with the first system.

Third system of musical notation, measures 11-15. This system shows further development of the musical themes, with intricate voicings in the upper staff and a steady bass accompaniment.

Fourth system of musical notation, measures 16-20. This system concludes the page with specific performance instructions:

- Ch 8' and 4'* (Chords 8' and 4')
- rall.* (rallentando)
- Gradually reduce to Mel. 8' and Dul. 8* (Gradually reduce to Mel. 8' and Dul. 8)
- Ped. coup's. off. Bour. 16. Fl. 8'* (Pedal coupé, off. Bour. 16. Fl. 8')



Sw. Bour. 16' St. Diap. Sal.  
Quint. 8' Fl. 4' and Trem.

Ch.

Trem.  
off.

Gt. 8' and 4'.  
Sw. to Gt. coup. off.

Ped. 16' and 8' coup. to Gt.



4' off. Sw.  
rit.  
Ped.coup off

Corno 8'. St. Diap. 8'. Vio. 4. and Trem.

Bour. 16'. Fl. and Vio. 8'.

Sw. Full.  
Trem.off.

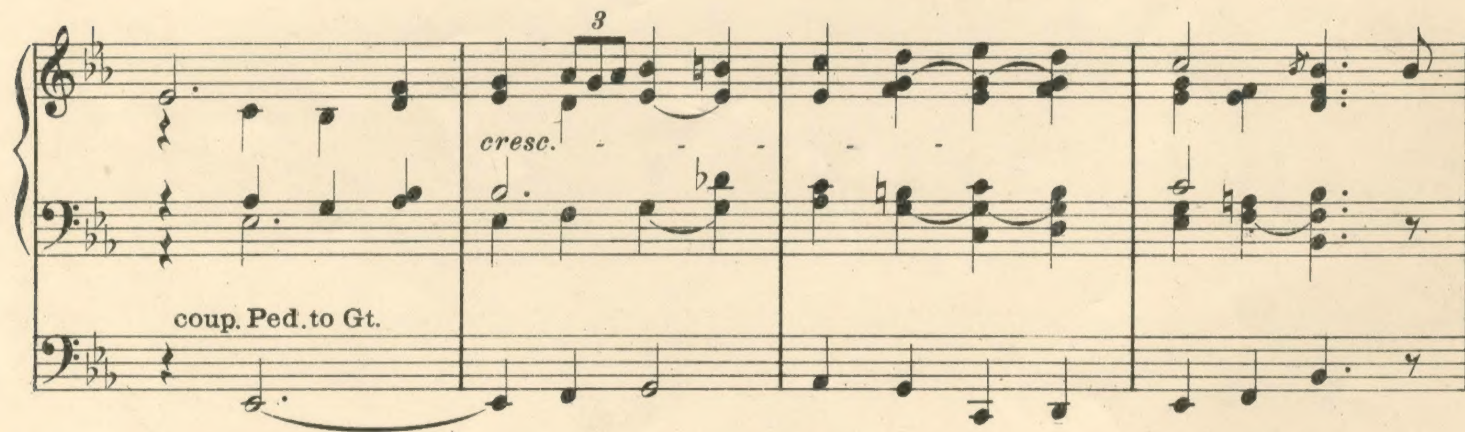




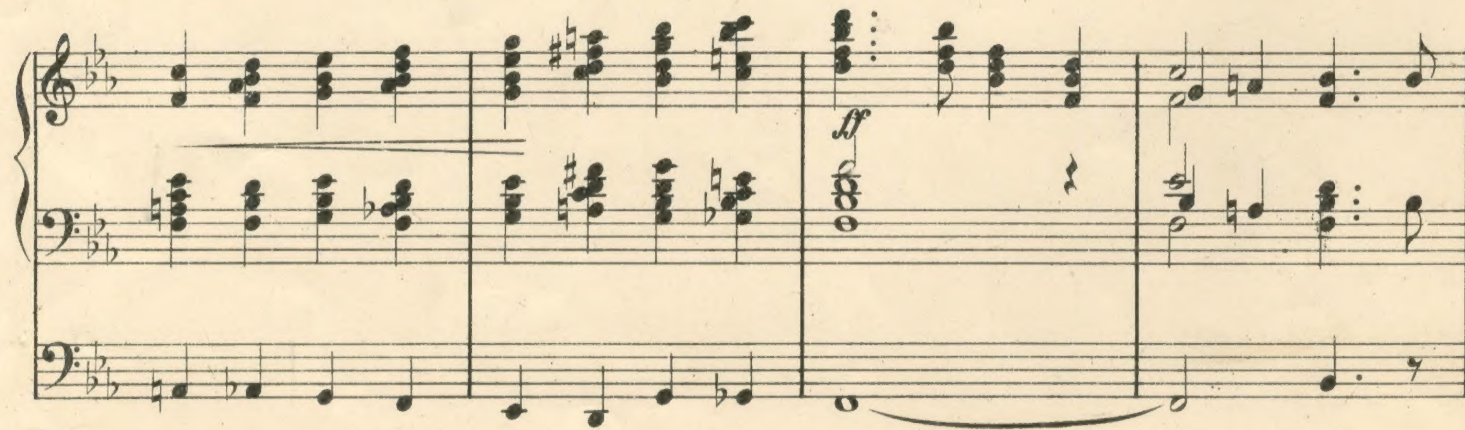
First system of musical notation. The treble staff contains a melody with a triplet of eighth notes marked with a '3' above it. The lyrics 'cres - cen - do.' are written below the treble staff. The bass staff contains a bass line. A third staff below the bass staff contains the instruction 'Ped 16 and 8 coup to Sw'.



Second system of musical notation. The treble staff contains a melody. The bass staff contains a bass line. A third staff below the bass staff contains the instruction 'Gt. Full. coup. to Sw.'.

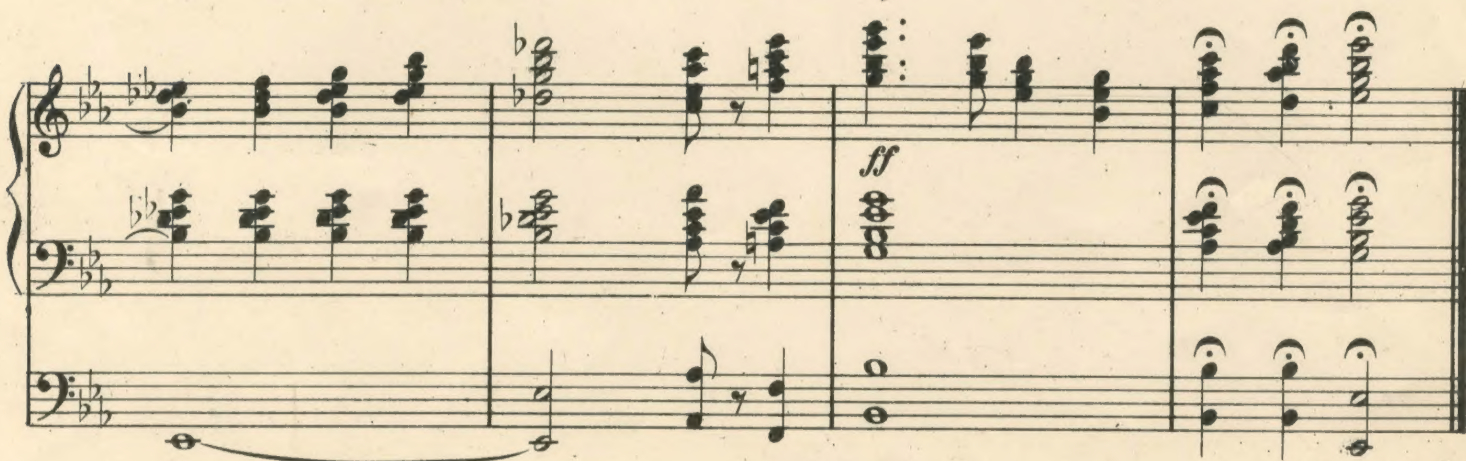
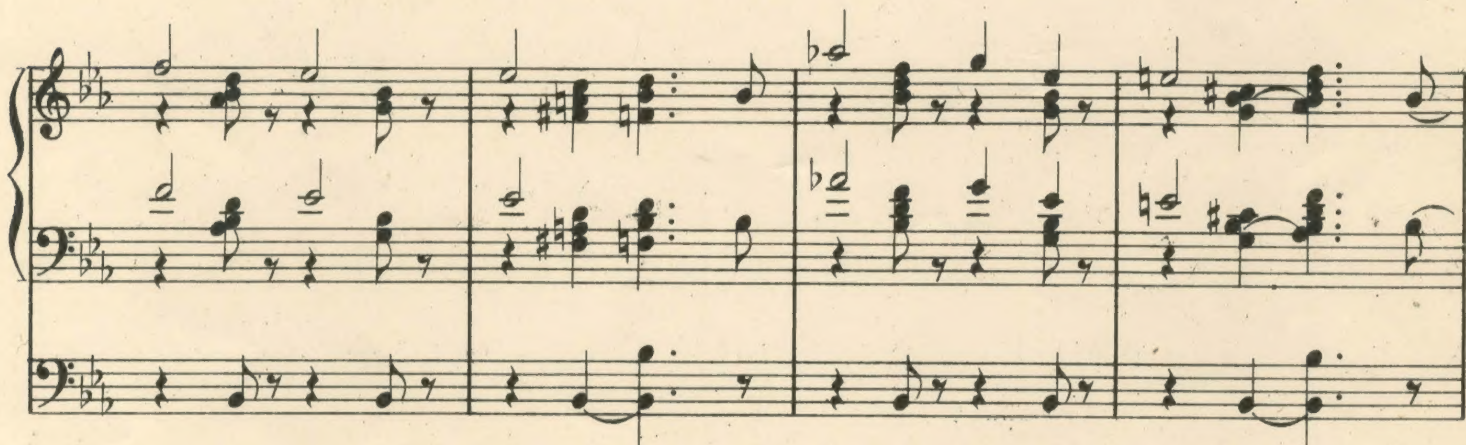
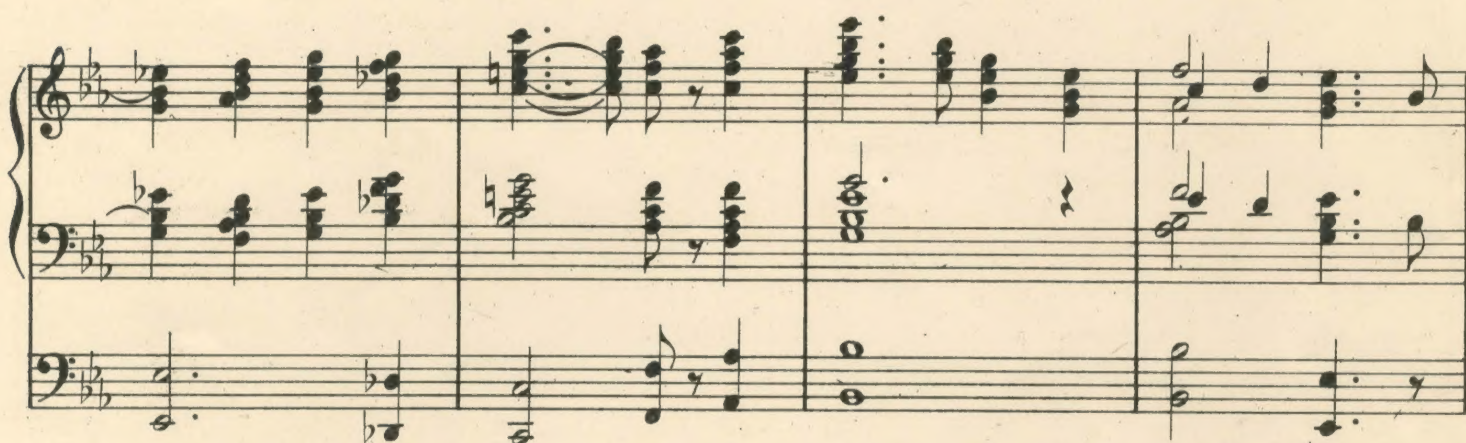
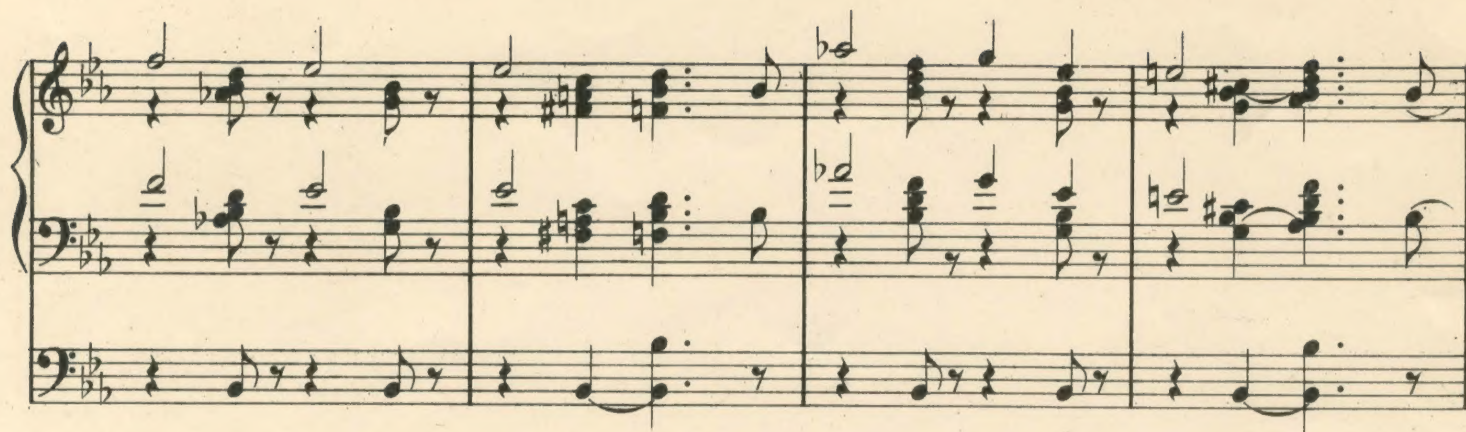


Third system of musical notation. The treble staff contains a melody with a triplet of eighth notes marked with a '3' above it. The lyrics 'cresc.' are written below the treble staff. The bass staff contains a bass line. A third staff below the bass staff contains the instruction 'coup. Ped. to Gt.'.



Fourth system of musical notation. The treble staff contains a melody. The bass staff contains a bass line. A third staff below the bass staff contains the instruction 'Gt. Full. coup. to Sw.'.







To Mr. Louis Hammerstein  
Organist First Presbyterian Church, St. Louis, Mo.

## OFFERTOIRE in B $\flat$

Sw. Full.  
Gt. Full except Reeds and Mixt.  
Ch. Coup. to Sw.  
Ch. Dul. 8 ft.  
Ped. 16 ft. & 8 ft. to Gt.

EDWARD M. READ.

Maestoso.  $\text{♩} = 40$

MANUAL.  $\text{f}$  Gt.

PEDAL.

*rall.*

Sw.

Ped. to Gt. Coup. off.

*rall.*

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Note. The Registration in this piece can be changed to conform to individual taste or in order to produce the best effects from the particular Organ upon which it is played.

To MARY HALLOCK.

## MEDITATION.

SW. St. Diap. 8' Sal. 8' Violins 4' and Trem.  
GT. Soft 8' Stops coup. to Sw.  
PED. Bour. 16.

EDWARD M. READ.

Andante sostenuto.  $\text{M.M.} \text{♩} = 88$

MANUAL. Sw.

PEDAL.

*rall.*

*a tempo.*

Add Op. D. to Sw.  
Viol. and Trem. off.

$\text{M.M.} \text{♩} = 100$

Gt. *piu mosso.*

Add Fl. 8.

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To Mr. Wm. M. Jenkins  
Organist of Mountmoriet (Episcopal) Church, Richmond, Va.

## BERCEUSE.

Sw. St. D. 8 ft. Sal. 8 ft.  
Gt. Gam. 8 ft. Fl. 4 ft.  
Ch. Dul. 8 ft.  
Ped. Bour. 16 ft.

EDWARD M. READ.

Andante.

MANUAL. Sw.  $\text{p}$

PEDAL.

*rall.*

Ch. Dul.

*a tempo.*

Gt. Gam. 8 ft. Fl. 4 ft.

Ped. add Cello 8 ft.

*rall.*

*a tempo.*

Sw. add Quint. Fl. 4 ft. and Trem.

Ped. Cello off.

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## PRELUDE and MELODY in F.

Sw. Salicional 8 ft.  
Gt. Flute 4 ft. Coup. to Sw.  
Ch. Melodia 8 ft. Moderato.  
Ped. Bourdon 16 ft.

EDWARD M. READ.

MANUAL. Sw.

PEDAL.

Add St. D. and Trem.

add Quint.

Quint. off.

Andante Cantabile.  $\text{M.M.} \text{♩} = 76$   
Sw. Add Oboe. Fl. 4 ft. & Trem.

*rall.*

St. D. off.

Ch.

Ped. add Cello 8 ft.

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